



*the new idea symphony*





Inaugural performance of

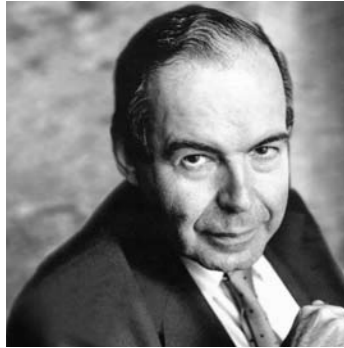
*the new idea symphony*

13th January 2009 at Palais des Beaux Arts, Brussels

A symphony commissioned by *The Edward de Bono Foundation*

Written by *Charles Camilleri*

With *Brian Schembri* conducting the *Fil-Harmonika Orchestra*



introduction by  
*Edward  
de Bono*

*the new idea symphony*

The famous statue of ‘The Thinker’ by Rodin makes thinking seem solemn, heavy and very hard work. But new ideas are joyful. A new idea is a joyful event and the purpose of the symphony is to celebrate the birth of new ideas.

Progress depends on new ideas. Otherwise we remain stuck in the old routines. We can simply wait for new ideas to happen by chance or we can make an active effort to develop a new idea. We can, for example, use the formal creative tools of lateral thinking.

There is much thinking that precedes the emergence of the new idea. There is much thinking that tidies up the new idea. There is much thinking that takes the idea further and puts it into practice. The purpose of the symphony is to suggest and celebrate the whole ‘new idea’ process.

There may not be another ‘New Idea’ symphony in existence. That is why I commissioned this symphony.

Too often we believe that knowledge and information are enough. Too often we believe that logic and judgement are enough. They are not. Our thinking

culture was designed by the GG3 (Greek Gang of Three) two thousand four hundred years ago. It is excellent but not enough. It is excellent in the same way the rear left wheel of a motor is excellent - but not enough.

We need to add creative thinking, design thinking and perceptual thinking to our existing thinking methods. This is, possibly, a more serious problem than any other because without better thinking we find it difficult to solve the other problems.

We need to give attention and importance to new ideas. We need to celebrate new ideas. That is what the symphony is about. The composer, Charles Camilleri, has done a fine job of illustrating and emphasising the birth of a new idea.



*Wintry Musical  
Interludes*

by *Kenneth  
Zammit Tabona*

Glasgow was not the type of city I had ever planned to visit in January. I dislike cold, sleet and rain intensely and love the sun, with its crispness, brightness and warmth. Up North the sun rarely shows its face before ten in the morning and flees unceremoniously by four in the afternoon; that is if you are lucky enough to catch a glimpse of it. The weather last week was particularly foul with violent gales battering the UK from the Atlantic and squalls of rain that were most of the time umbrella-proof. Coming back to the Malta January sunshine made me more aware than ever about how lucky we are. Be that as it may I would love to revisit the place when the weather is civilized as I did find the Glaswegians as warm and charming as their weather

was cold and off-putting. Architecturally too, Glasgow is full of interesting and attractive Georgiana and Victoriana. In ordinary circumstances I would never have ventured to a place like Glasgow in January however as you may have guessed the circumstances were far from ordinary.

I was invited to attend the recording of Charles Camilleri’s “Edward de Bono Symphony” which is also his Symphony no 1. The work was commissioned by Dr de Bono to reflect the germination, birth pangs, struggle, acceptance and success of an idea. Nobody, not even the composer, had ever heard this work in the flesh so to speak and having been invited to provide the

illustration for the cover and write up the event, my braving the bitter Glaswegian weather became a significant necessity.

Last Thursday found me in the lovely Gothic Revival Henry Wood Hall sitting among the privileged few watching Brian Schembri making the last minute arrangements with the composer and the orchestral leaders. The members of the Royal Scottish National Orchestra, the history of which dates back to 1891, tackled a score that they had not seen before, the ink of which was not yet dry, with astounding mastery. Such is their level of expertise and professionalism that, under the guidance of a conductor of Brian Schembri's calibre; intelligently authoritative, colouristically sensitive and musically profound, the result, even from the first couple of 'takes', was sublime. With a beaming Charles Camilleri hovering behind Brian to give the ultimate go ahead as the composer, the three movements gradually took shape, one after the other in a series of complete renderings and fragmented 'retakes' that make up a recording session.

When one is used to either listening to a live performance in a concert hall or on a CD it is difficult to imagine the profound difference in concept between them. Over the last 50 years, the level of recordings, in quality of sound and performance, has become incredibly high. This was achieved by developing a concept of perfection that can rarely, if ever, be reached in a live performance. The aim of 'produced music' is to regale us, the listeners, with the highest level of music-making possible by the use of sensitive editing. This entails a deep rapport between the conductor, the producer and the sound engineers all of whom must have an equal understanding of the score and its requirements. The technical team led by Tony Hodgson was as intimately involved in the production of this cd as were the composer, conductor and orchestra.

The shape of this new EDB Symphony in three movements is hallmarked by its rich and descriptive orchestral scoring which is one of Camilleri's greatest attributes. A long drawn sostenuto in primeval colours introduces the first movement builds up to a cascade of percussion and an unforgettably lovely little snatch for clarinet and oboe that introduces a procession of heavy, full orchestral chords that descend again into the meandering sostenuti of the introduction. The second movement reflects the turmoil of the world around us in an earth shattering scherzo which was anything but giocoso! The third and last movement was in my opinion the most beautiful of all. A lovely sweeping adagio of monumental proportions full of sunny majors breaking out of heavy clouds in aureoles of golden rays, this elegiac series of crescendi literally swept us off our feet as it flowed, ever upwards, towards what may be described as musical Nirvana. .

The CD will also include another short work by Camilleri called Kosmos Suite 2001 for String Orchestra in four movements of which I found Eternal Circles the most intriguingly original. Uncompromisingly mysterious with an ad libitum melodic line from the Primo Violino and punctuated by a series of four varying orchestral chords, this depiction of the unsettled and constantly shifting cosmos by Camilleri is again the work of a great narrator; one who can describe whirling planets and spiraling meteorites set in a terrifyingly infinite black void in the elusively wonderful language of music. This was also recorded by the RSNO under Brian Schembri's baton.

The recording experience, which was rather similar to being present at an orchestral rehearsal with the radical difference that all takes were potential performances, was, to me at least, a bit of a revelation. I was elated by the idea of being present at the actual birth and realisation of a creation of a work of art; a hitherto elusive mental picture somewhere in the cranium of a composer that was transcribed to the various dots and dashes of a musical score but which as yet was a voiceless embryo that could have remained in its test tube state for years and years. Actually playing the music is tantamount to giving this desiccated skeleton its skin, blood and guts; giving it life in the same dramatic way that was immortalised by Michelangelo on the Sistine ceiling. That sublime meeting of index fingers was made possible through the Edward de Bono Foundation, an organisation that has taken on the role of a Lorenzo de Medici in addition to its original mission of teaching people to think and to provide alternative solutions through the germination, formation and development of ideas as reflected in Camilleri's new symphony; solutions that are simply not possible to arrive at in the logical idiom in which we are brought up from birth but which are always there as long as you know how to use them which is the fundamental *raison d'être* of Dr de Bono's work..

# Charles Camilleri's Symphony No. 1

by *Albert  
Garzia*



Charles Camilleri's Symphony No.1 is also referred to as the 'New Idea Symphony' and was commissioned by The Edward de Bono Foundation in order to epitomize the work which the company has done in the thinking world. The music is meant to celebrate the creativity process in which an idea takes shape gradually from its early germination through the birth pangs and struggles until it is finally accepted and achieves its success.

All this is clearly reflected in the material and structure of the musical work. There seems to be, however, a more subtle underlying connection with this process. Many of the thematic building blocks with which the symphony is constructed may be traced back to various starting points throughout the composer's musical output. These have frequently re-emerged, always in more elaborate versions and settings, evolving gradually with the composer himself. In a similar way as with various other great composers, recurring musical material has come to signify and represent a respective and particular 'concept'. For a composer who has kept a striking balance between his use of Western traditional and non-Western forms, his conscious decision to approach the composition of his first symphony only at such a mature stage in his career shows his deepest respect towards this particular form. Coupled with the collective utilization of his individualist thematic material this work is to be considered a crowning musical victory.

The first of the three-movement work begins on the note 'A', opening up to a hazy texture of tranquil stillness, yet indicative of a certain freedom of mobility, suggesting a fluid state in which a musical motif (played by the horn) in its embryonic state swims freely and safely. The atonal feel of an emerging dense texture, featuring the 'atomization of the beat' technique, urges the first developments of the seemingly naïve folk-based thematic material even more than the nature of the opening texture has been encouraging. A series

of homophonic chords played 'forte' in parallel motion makes up the first contrasting material. This is broken only by a cadenza on the solo woodwind instruments before it settles on long held chords after which the music eventually ends on the note 'B flat'.

The second movement starts off with a marked ascending motion on the woodwinds (soon to be accompanied by the strings). Seemingly a contrasting dissimilarity to the 'womb-like' peaceful state at the beginning of the first movement, the outward liquid-like flow of notes hints an inherent continuation (an unavoidable vital consequence for the growth of the matter). All this comes along with vivid symphonic dialogue and correspondingly dynamic material handling. As this flow comes to a stop, the underlying musical material (here again very characteristic of Camilleri's writing) becomes fully exposed side by side to a dramatic accompanying texture on the strings. This is immediately faced with accentuated gestures of contrasting nature. A middle section has a more peaceful quality and features an ostinato-like, yet ever-changing, rhythmic pulse giving an impression of steadiness and rest over which fragments of previously presented material re-appear. A whole reversal of the structure starts soon afterwards in order to make up for an arch-form arrangement.

In the third movement, the listener is brought to admire the eventual glorious victory of the initial thematic material. The obvious allusion to Camilleri's own 'L'Evolution de la Joie' (for organ and Trumpet) is very clear. After a short introduction from the string section, the composer aims for a representation of the organ sound through orchestration techniques. The re-appearing modal material is now fully anchored in the language of the supporting harmonies. The use of drum-rolls and brass fanfare make the third movement sound like one whole majestic coronation ceremony ending on a bright D Major chord.



# Charles Camilleri the music

Charles Camilleri is a composer whose ideal is the breaking-down of the barriers marking off East from West in the hope that the one may succour and enrich the other.

The result being a musical language new and the same time very old, one which will be capable of expressing awareness of and involvement in the contemporary scene.

Like so many of the great musicians of the 20th century, Camilleri is preeminently a folklorist.

He feels the only truly valid form of musical expression is that which attempts to give music of the people back to people.

*“I derive most of my freedom from folk music. Its implied mysticism and irrationality are the very essence of its unity.”*

Charles Camilleri

Camilleri’s unabashed nationalism is an important aspect of his art. From earliest childhood he has been specially interested in the type of Maltese folkmusic known as ‘ghana’ and has spent much of his time collecting and transcribing it.

Not only has folkmusic influenced his work: the landscape has left its mark on his music likewise. There is a recognizable tautness of line and dryness of sonority which may be connected with the character of the Maltese landscape and climate.



# Brian Schembri the conductor

Brian Schembri started his music studies under the guidance of his father Carmelo Schembri, very early establishing himself as a highly talented concert pianist frequently performing on TV, Radio and public concert halls.

After he became the youngest ever to obtain the Licentiate of the Royal Schools of Music (London) he continued his studies at the Kiev and Moscow “Tchaikowsky” State Conservatories. There he obtained an M.A.(music) and did a post-graduate course in piano with Alexander Snegiriov and Serguei Dorensky and conducting with Roman Kofman and Gennady Rozhdestvensky.

On settling in France in 1989, Schembri was appointed assistant conductor with Michel Plasson at the Orchestre du Capitole and the Theatre du Capitole de Toulouse. He also collaborated with prestigious conductors James Judd,

Edoardo Muller, Serge Baudo, Yuri Temirkanov, Garcia Navarro, Armin Jordan and Emmanuel Krivine.

Brian Schembri has conducted a significant list of orchestras and opera productions, has been Chief Conductor of OPF (Orchestre Philharmonique de France) and, more recently, with the Orquestra Metropolitana de Lisboa, as well as giving piano recitals around Europe, all of which has added to his increasing reputation as a leading conductor and pianist on an international scale. He is currently Music Director and Consultant of Teatru Manoel (Valletta, Malta).

Schembri he has recorded a CD ‘Piano Recital’ of three great sonatas by Beethoven, Schubert and Rachmaninov and other CDs of works by Charles Camilleri with the Bournemouth Symphony Orchestra and the Royal Scottish National Orchestra.



# Kenneth Zammit Tabona the artist

Kenneth Zammit Tabona was born in 1956 and educated at St Aloysius College Birkirkara. He is today one of Malta’s more popular artists. Zammit Tabona’s accomplishments with the brush compliment his writing; which is similarly infused with a vivid sense of narrative that enables him to regale his readers with a fresh article every Tuesday in the Malta Times. Zammit Tabona is known as a very particular type of artist; depicting scenes

form everyday life in an idealized Malta that he shares in collective memory with his viewers in paintings that are infused with a nostalgia that rarely fails to charm. He is also an avid al fresco watercolourist and has developed a distinctive style that transmutes the obvious and the mundane into liquid poetry that brings alive not only the actual topography of the place but also evokes the sun, wind and rain in which each watercolour was executed.



# The European Year of Creativity and Innovation 2009

The aim of the Year is to promote creative and innovative approaches in different sectors of human activity and contribute to better equip the European Union for the challenges ahead in a globalised world.

The European Year of Innovation and Creativity (EYCI) aims to raise awareness of the importance of creativity and innovation as key competences for personal, social and economic development. By emphasizing creativity and innovation, the EU aims at shaping Europe's future in a global competition by fostering the creative and innovative potential in all of us. The EU will offer a framework for raising awareness of the issues concerned and promoting a policy debate on how to increase Europe's creative and innovative potential. As for previous European Years, measures will include promotion campaigns, events and initiatives at European, national, regional and local levels.

The campaign was launched on 5th December 2008 and, on the eve of the campaign launch, the Commissioner Ján Figel' said: "Both creativity and the capacity to innovate are key human qualities - they are inherent to all of us, and we make use of them in many situations and places, whether knowingly or not. With this European Year, I would like to see that the citizens of Europe understand better that by promoting human talents and the human capacity to innovate, we can actively shape Europe for the better, to help it fully develop its potential, both economically and socially."



Creativity  
and Innovation  
European Year 2009



Education and Culture DG



## Palais des Beaux Arts

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